THE KINEMATOGRAPH AND LANTERN WEEKLY.

1d. Weekly.
6/6 per Ann,
Post Free.

No. 53. Vol. 3. [Entered at Stationers' Hall.] MAY 14, 1908. [Registered at the G.P.O. as a Newspaper.] One Penny.

Subscription.

6/6 per annum prepaid for copy sent weekly directly published.
America and Colonies :—1 dollar, 75 cents.

Advertising Rates.

Whole Page £4 0 0 inst. | **Quarter Page** £1 10 0 inst.
Half Page 2 10 0 ,, | **Per Inch** Single Col. 7 0 ,,
Operators Wanted, Miscellaneous, Exchange, 6d. per line.

Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

Our Agents.

The increasing demand for our journal has necessitated the appointment of agents in various parts of Great Britain where readers can always depend on obtaining copies as soon after publication as carriage will allow. We want agents in every town, and shall be glad of the names of those who will take up the agency. Exhibitors on tour should note the addresses.

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Electricity and the Kinematograph. We have recently had a long and very interesting conversation with a gentleman who holds the opinion that people in the kinematograph industry have as yet vaguely realized the vast possibilities of the kinematograph when operated by means of the Wizard Electricity. All appliances for taking kinematograph negatives hitherto utilized are, he contends, unnecessarily bulky; whilst the methods generally employed for the intermittent translation of the sensitive film through the camera are open to great improvements. I have followed, our friend continued, the nature of the various inventions specified and lodged at the Patent Office for many years, and out of all these ideas, one fails to find anything approaching a camera which can be of moderate dimensions and which can be efficiently worked in such a manner as to render the taking of almost anything in the natural world possible.

Taking Timid Animals and Birds in their natural haunts. There are many animals and birds that cannot possibly be kinematographed with the usual appliance, although such may be hidden amongst foliage, and the operator may manifest untiring patience and skill in familiarizing the creatures with his presence. It does not appear to have entered the minds of camera constructors that special instruments are needed for special purposes—that the operating of a camera can as well be conducted from a distance as it can be by the photographer turning the crank just outside the instrument—and it is a novel idea, as far as I am aware, to make the subject photograph itself, when that subject is at a suitable distance from the camera. In response to the last remark, we answered, that we had heard of an amateur photographer who designed some sort of device whereby a bird or animal on approaching the camera unconsciously pulled a thread or lowered a lever, which in turn operated the shutter and thus made the necessary exposure; but we

PATHÉ FILMS

Unequalled throughout the World.

Don Juan.

Don Juan, one of the Commander's quests on the occasion of the wedding of the latter's eldest daughter, has Don Luis gagged and carried away while he tries to meet Dona Ana himself, who prefers to take her own life sooner than be untrue to her affianced husband. The Commander sends his second daughter to a convent after these sad happenings, but Don Juan succeeds in making love to her. The next picture shows the two lovers on the terrace of his magnificent castle. He is no longer the shameless rascal he has been, for he worships Dona Ines, and when the Commander arrives he asks him for the hand of his daughter. The Commander, however, reproaches him with his sins, and Don Juan, in a fit of rage, kills him. The principal part is now played by the Commander's statue, which Don Juan has invited to a banquet. The stone figure, alive for a moment, drags him to his grave, where he dies in its arms.

Code Word "Domaine." 1088 ft. The Subject £18 2 8
Colouring and Toning £8 17 6

Beatrice Cenci.

The Cenci family of Rome have long been celebrated for their wealth and misfortunes as well as for their crimes, of which this picture is an illustration. Francesco Cenci, a cruel man, is killed on the instigation of Beatrice, his ward. She is arrested, and submitted to the torture of the strappado; but it is only on seeing the body of Guido, her lover, who has been killed by a patrol, that she confesses to her crime. By order of Pope Clement VIII. she died on the scaffold in the year 1599.

Code Word "Encens." 740 ft. The Subject £12 6 8
Toning £1 10 0

Grandfather's Pills.

Thanks to Samson's pills, which give new strength and vigour to those who use them, Harry's grandfather is very hale and hearty. On discovering the hiding place of these wonderful pills, the boy becomes unusually strong, and performs such feats as only a modern Hercules can.

Code Word "Divorce." 545 ft. The Subject £9 1 8

In Brazil—The Pera-Chicada Falls.

The current descends impetuously, changing into a spray of white foam as it touches the rugged rocks with a hissing noise, or losing itself in a whirlpool as it rushes along. Sometimes a thick cable is thrown over an abyss, forming a picturesque bridge for the Brazilians to cross over by force of arms.

Code Word "Discret." 215 ft. The Subject £3 11 8. Toning 7/-

The Ragpicker's Daughter.

Code Word "Dispute." 740 ft. The Subject £12 6 8. Toning £1 1 0

Floods in Moscow.

Code Word "Engrais." 330 ft. The Subject £5 10 0

The Little Savoyard.

A poor little boy is leaving his native village bound for a large city where he thinks he will find work. At night he is so tired that he falls asleep on the road, and in his dreams he sees a beautiful lady stepping out of a motor-car, and taking him home with her. The awakening is very painful, for he is still alone in the great wide world. But indeed his dream is to come true, for a peasant woman enquires as to his loneliness, and learning that he has no parents, she takes him with her to the farm, where he is given warm soup and a home.

Code Word "Deroute." 460 ft. The Subject £7 13 4. Toning 18/-

A Family of Cats.

We are interested to-day in the manners and customs of the Pussy family, with the pretty Persian kittens playing all sorts of gracious games, or struggling for life in a most serio-comical manner.

Code Word "Direction." 396 ft. The Subject £6 12 0

In a Submarine.

This is a most realistic picture of an accident which too often occurs nowadays. The submarine having foundered, the crew are condemned to a slow death in spite of the efforts of the rescuers, and it is painful to think of the hopes and friends the sailors are leaving behind. The last part of the film shows the Nations saluting the victims of Duty, who sacrifice their lives in the great attempt at universal peace.

Code Word "Digitale." 528 ft. The Subject £8 16 0
Colouring and Toning £1 15 6

A Primitive Brickfield.

Here is shown the way bricks are made. First the clay is moulded and dried, then baked, and the bricks and tiles come out of the oven ready for use.

Code Word "Disciple." 362 ft. The Subject £6 0 8. Toning 12/-

It Served Him Right.

Outside a coffee house in Paris an old miser is sending away, with hard words, the poor who come thither in the hopes of earning a few coppers. A gentleman sitting next to him, scribbles on a paper a few words, "I distribute food," and when the old man leaves the coffee house, with this inscription on his back, he is followed by a host of half-starved people. On arriving at his house, they are so angry at being defrauded of their hopes, that they plunder his abode of its victuals and small pieces of furniture, without heeding his entreaties.

Code Word "Diademe." 346 ft. The Subject £5 15 4

French Peasants Fox Hunting.

Code Word "Domicile." 510 ft. The Subject £8 10 0. Toning 10/-

The New Maid.

Code Word "Enclos." 692 ft. The Subject £11 10 8

A Troublesome Theft.

Code Word "Enclume." 510 ft. The Subject £8 10 0

PATHÉ FRÈRES, LONDON

31-33, CHARING CROSS ROAD, W.C.

The Largest Manufacturers in the World. Actual output of Films 80 miles per day.

Works & Studios—Vincennes, Joinville le Pont, Montreuil s/Bois.
Branches—Brussels, New York, Berlin, Moscow, Vienna, Milan, Amsterdam, Calcutta, Alexandria, Buenos Ayres, Rio de Janeiro, Mexico, Shanghai, Tokio.

Pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality Excellency in Staging, Steadiness, Colouring, Toning, Durability.

had yet to learn of a kinematographer who had succeeded in taking a series of pictures by a similar scheme. That may be so, continued our friend, and we must not lose sight of the fact that there are several precautions to be taken in the successful kinephotographing of subjects such as are under consideration. The first is that the camera must be practically silent in operation, and here we come to what may be the most difficult obstacle to surmount. In this respect, I think that a continually moving film with the image rendered optically stationary by some reflecting or refracting means is the principle to be adopted. I am quite aware that early experimenters long since abandoned means of this sort, but I am still of the opinion that some of the older methods—which at the time of their conception were impracticable owing to the then imperfect chemical emulsions and optical combinations—can, if brought up to date, be successfully utilised in conjunction with our vastly improved films and lenses.

Step by Step System by means of Electricity.

Be this as it may, I am strongly convinced that electricity should play a much greater part in the work of taking the pictures. If it is necessary to adopt the step by step method of moving the film through the camera, why not do away with the present cumbersome dog, cam, claw, or maltese cross, and in their place substitute an electrical control—why not introduce a solonide to pull the film down to its requisite position each time the lens is obscured by the shutter? Small cameras only should be employed in bird land. If small, they can with ease be hidden from the bird's view. The photographer should be content with a hundred feet length of film at one loading. By suitable clockwork and electrical connections, the current being supplied from a distant battery, the bird itself can be made to make a contact, complete the electric circuit and in turn set the clockwork motor in action. Many birds return to the same spot year after year in the nesting season. In the winter months a dummy tree trunk may be conveniently located, and duly provided with a suitable hollow or secret opening for the insertion of a camera. The aperture for the lens can be a small hole in the bark of such a tree; and if the Kinematographist should elect to operate the camera himself, he may do so from a convenient view point situated at a distance. He may switch on his camera as often as his view in the field glasses tells him that an opportune moment has arrived, when he may obtain a picture of a valuable phase of bird life.

We have REDUCED the PRICE of Foreign Subscriptions to the

VIEWS AND FILMS INDEX.

(PUBLISHED WEEKLY.)

To Two Dollars —8/3— per annum,

It is the oldest paper in America published in the interest of the Living Picture.

36, E 23rd, Street, New York, U.S.A.

The Kinematograph in Sketches.

An Operators' Grievance.

In many of the plays and music hall sketches of the present day, much is necessarily left to the imagination of the audience, owing to the fact that certain incidents are supposed to take place between the acts which cannot be represented on the stage. It is only comparatively recently that managers seem to have awakened to the fact that in the kinematograph they have a means of presenting almost any incident they may wish, but now that it is realized, it is to be hoped that film manufacturers will make the most of the new field open to them.

The value of a living picture interlude in a play or sketch can hardly be over estimated. It enables the presentation of scenes impossible to ordinary stage craft, such as those which embody natural scenery, for instance; it fills up a very tiresome wait while the stage hands are setting the next scene (and consequently allows of more elaborate staging) and, best of all, it widens the scope of the sketch writer by enabling him to deal with subjects which cannot be staged in their completeness without a means of representing incidents which cannot be placed on the stage. As instances of the intelligent use of the kinematograph by sketch proprietors we would instance Mr. John Lawson's "Unwritten Law," and Mr. Fred Ginnett's "Turpin's Ride to York." In the latter the whole of the ride itself is necessarily shown by the living pictures and the film has been cleverly worked up, and abounds in humorous incidents. It will be remembered that the kinematograph was also called in to assist in the unfolding of one of the most famous Alhambra ballets.

There is a side to this matter of the use of living pictures by sketch artistes, which should be alluded to here. Practically none of the latter carry their own apparatus, as they perform in halls already supplied with a projector, by one of the exhibiting firms or by the actual proprietors, and some feeling has arisen over the unfair call made by some of these parties on the operator. The latter is frequently expected to run some thousands of feet of film, twice a night for a week, for nothing. When he is employed by the proprietor of the hall, of course he has no grievance, but when he is the employee of an exhibiting concern, he naturally feels that he is being called upon to do work which the manager has no right to expect from him. In that case, if he complains, he is given a small tip by the artiste, in some cases; in others the artiste may refuse to pay, and refer him to the management, who offer him a small sum with a "take it or leave it," and the operator knows that his refusal to do the work will endanger his employer's contract.

In circumstances like these, it would obviously be better if a certain sum, proportionate to the number of feet of film shown, were paid to the living picture concern, half of this to go to the operator. This is infinitely preferable to the latter depending on the artistes' generosity. In one case, a friend of mine was given 2s. 6d. for running 1,500 feet of film thirteen times, by a well known man, then heading the bill at a large salary, at a well known hall.

E. L. L.

The Kinematograph and Lantern Weekly

Send **6/6** to the Offices in Tottenham Street, Tottenham Court Road and it will be sent Post Free for **12** Months directly published.

It will pay you not to miss a single copy.

Latest Walturdaw Hits.

Hurst Park, Saturday, May 9th.

THE RACE FOR THE VICTORIA CUP.—Capital Views of the Race and Finish, and close photograph of the Cup, surrounded by officials.

Length 350 ft. **Price £8 15s (less 33⅓ per cent.)**

Paddy's Way of Doing It.

A clumsy manservant and the mischief he causes. A certain laughter maker.

Length 405 ft.

Book a copy of our DERBY film NOW, and ensure a complete picture at the earliest possible moment.

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AT
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A Tear—A Smile—A Laugh—A Cry.

PICTURES THAT IMPRESS THE MEMORY.

You need pictures as you need an alphabet. You may live without pictures but so you may live without experience.

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Topical Pars.

Lantern Lectures of the Week.

Delivered at	Subject	Lecturer.
Glasgow ...	The Naval Volunteers ...	Marquis of Graham
Hadleigh ...	The Pan-Anglican Congress	Fev. F. Blakiston
Welshpool ...	Canada	Mr. J. Lane Griffiths
Clerkenwell ...	The Church Army ...	... Captain Hunt
Padbury ...	Tariff Reform	Miss Barnard
Remington ...	Pan-Anglican Conference ...	Rev. E White
Royal Colonial Institute	Irrigation in Australia ...	Mr. T. A. Coghlan

Another Gaumont Branch.

Owing to the growing volume of their Scotch business, The Gaumont Co., who already have branches and Agencies the world over, have opened a further branch office at 142, Trongate, Glasgow. They have fitted up their new office with excellent show-rooms and works, and feel satisfied that they can now give direct and entire attention to their Scotch clientels

Opening of Urbanora House.

The formal opening of the Urban Co's new premises last week and the exhibition of colour photography by Mr. G. A. Smith were dealt with at great length by all the leading papers. Mr. Smith's work was praised highly by both the technical and non-technical press. At the reception on Tuesday, many distinguished visitors were to be seen at Urbanora House, among these being Mr. Geo. R. Sims, Major-General Baden Powell, and Col. Newnham Davis.

Municipal Exhibition.

A novelty of this exhibition at the Agricultural Hall is the animated picture display given every evening by Messrs. Walter Tyler, Ltd. of Waterloo Road. Without darkening the Hall, which at all times is brilliantly illuminated, Messrs. Tyler, by an ingenious arrangement, are enabled to give a splendid show of living pictures. Messrs. Walter Tyler's exhibit of lantern and kinematograph apparatus and illuminating devices also attract very large crowds to their stand.

Williamson & Co.

have acquired the English agency for the films made by the celebrated Italian house, Societé Cinés of Rome. These films have a very high reputation for quality and staging and we are informed that the company has recently added largely to its capital (which is now we believe greater than that of any other company in the business) with the idea of further increasing an already extensive output. The company has also been joined by Mons. Rossi, who has sold out his interest in the company which previously bore his name. Williamson & Co. issue the first of the new films this week.

The Gaumont Co. in Australia.

Cinematography in Australia is going up by leaps and bounds, and the Gaumont Co., as usual are well advanced in the Colonial field. Their sole representatives are Messrs. Baker & Rouse Proprietary, Ltd., a large and influential business firm, with offices in the following cities, Bond Street, Abbotsford, Melbourne, (Victoria), 375, George Street, Sydney, (New South Wales), and 37, Rundle Street, Adelaide, (South Australia). Messrs. Baker & Rouse have an extensive business connection throughout Australia, and exclusively present the Gaumont Film Subjects, the Chrono, the Chronophone, and the Chronomegaphone, throughout the Commonwealth.

Inspection of Premises.

Replying to Mr. F. H. D. Smith (U. Strand, Westminster), who inquired whether the rooms of clubs and institutes,in which stage plays, variety performances and kinematograph exibitions were constantly given were subject to any inspection, especially in respect of the means of ingress and egress; and if not, whether he would insert provisions in the Licensing Bill to render them safe to the public, the Home Secretary explained in the House of Commons this week, that the suggestion formed part of the large question whether, and to what extent, the law which now regulated places of public entertainment in the interests of public safety should be applied to private premises, including clubs, where large gatherings were held or entertainments were given. It would be outside the scope of the Licensing Bill to deal with the matter on a broad basis, and he did not think it would be desirable to deal with only a small part of it. (Hear, hear).

With the Showmen.

Among the new pictures at the King's Hall, Birmingham, are Beautiful Biarritz, Pretty Typist, School Fire Chute, and Burglar's Downfall.

At his increasingly popular Picture Palace, Glasgow, Mr. Ralph Pringle has been showing, Wreck of Gladiator, Funeral of Sir H. Campbell-Bannerman, Hoist with his own Petard, and Each in His Turn.

The management of the Swansea Palace have a particularly good selection of films, these including, Student's Ransom, Romance of the Fur Country, Scenes from Cowboy Life, Hunchback Brings Luck, Goddess and the Spinner, Countess's Wedding Day, Institute of Beauty, Two Guides, Story of a Foundling, His Sweetheart when a Boy, Grand National, and A Comedy of Errors.

Mr. Sydney Carter's New Century Pictures have put in a season at the Picton Lecture Hall, Liverpool, where a programme is given, including Life in Australia, Honiton Lacemaking. French Troops Crossing a River. Chemist's Mistake, Ma-in-law a Bore, Willie s Magic Wand, Roll of Lino, and Crazy Juggler.

The management of the Rotunda, Dublin, recently included Wild Birds at Home, in their programme, and these were so popular that by special request they have been restored to a prominent place in the bill. Chief among the other films is the Hepworth masterpiece, The Dog Outwits the Kidnapper, called here The Dog Motorist. This causes quite a furore each time it is shown.

Prominent among the pictures shown at the Assembly Rooms, Norwich, are the Grand National and A Mont Blanc Tragedy. At the Marina Theatre of Varieties in this town, the pictures, under the personal supervision of Mr. A. Elkington, are very popular, among the chief subjects being, Trip Through Norway, Ice Industry, Living Pillars, The Easterner, and Biker does the Impossible.

A capable vaudeville company was at the Panopticon, Glasgow, last week, in addition to a good selection of films, among the artistes being The Yondis, Jack Blair, Alfred James, and Flo du Barry. The films included Colonel's Story, Soldier's Life, Crazy Quilt, Housekeeper and the Fairy, Short-sighted Fairy and Funeral of Sir Henry Campbell-Bannerman.

Mr. J. H. Saunders' Paragon Pictures have been shown to large audiences at the Operetta House, Edinburgh. A particularly popular film is that which shows the opening of the Scottish Exhibition by Prince Arthur of Connaught. Among the remaining subjects are Vigilant Commissioner, Chase for a Husband, Three Old Maids and a Bull, and the Singer and the Song.

The visit of the U. S. A. Animated Pictures, under the management of Mr. Victor Hamilton (of Hamilton's Excursions), has attracted big audiences to the Cambridge Hall, Southport. Among the pictures were Reckless Horseman, The Easterner, Runaway Horse, The Mesmerist, Poor Old Couple, New Zealand, Mysterious Barrels, and Troublesome Journey. Among the variety turns was James Toner, the Belfast newsboy mimic.

On Monday, May 11th, Mr. J. Duckworth, whose Premier Pictures at the Central Hall, Colne, have had an increasing measure of success each week, put on a programme containing the foliowing, among other subjects, Land of Gold Mines, Young Protector, Love-lorn Goatherd, Billie's Bugle, In the Reign of Louis XVI, Astrakhan Fisheries, and By Necessity.

Correspondence.

TO RELIEVE STRAIN ON FILM.

To THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY,"

SIR,—With reference to the paragraph in a recent issue headed "To Relieve Strain on Film", we wish to say that this specially designed additional take up sprocket to our projector can only be obtained in the of North of England and Ireland from Messrs. Films, Ltd. of Liverpool who are the sole agents in that district for the Universe Bioscope.—Yours etc.,

L. KAMM & Co.

Westopia Films.

Britain's Latest Warships.

A splendid Picture of the *Dominion*, *Dreadnought*, *Agammemnon* and *Indomitable* underweigh. As the last one steams past, a Submarine comes into view, and a vivid idea is given of their relative sizes.

The *Indomitable* is likely to convey the Prince of Wales to Canada.

Length 250 ft. **Film No. 722.** **Code: "Dreadnoughts."**

THE WOUNDED "GLADIATOR."

A Special Film of the Salvage Operations. A full and close Panoramic View all round, taken at lowest tide, showing portion of name on stern.

Length 165 ft. **Film No. 721.** **Code: "Gladiator."**

A DIVER AT WORK.

A close View of a Diver being assisted into his suit and descending into the water—The pumps at work—His return—Removing the helmet.

Length 130 ft. **Film No. 720.** **Code: "Diver."**

JACK'S FAREWELL TO HIS SWEETHEART BY THE OLD MILL WHEEL.

Jack is in love with the Miller's Daughter—he is ordered on Foreign Service. They come to the Old Mill to say good-bye, the poor girl's heart seems well-nigh broken; he reminds her by the name on his cap of his duty. After he has gone she sits beside the Old Mill hoping that time, like the Old Wheel, will roll round and round until it brings her lover safely back again.

A CHARMING SUBJECT.

Length 120 ft. **Film 173.** **Code: "Mill."**

Motor Boats & Yachts Racing in Full Sail

Magnificent series; finest film ever published; full of life and go. There is no up and down motion, the sky-line being perfectly steady.

Length 200 ft. **Film No. 723.** **Code: "Yachts."**

Price of all Films 4d. per foot net.

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THE "ANCHORAGE," SOUTHSEA.

London Office—95 Mortimer Street, Regent Street, W.

Mechanical Appliances for the Optical Lantern.

—— Part II. ——

To illustrate the chief lines of the spectra of metals such as sodium, &c., the writer has found it convenient to cut narrow slits in thin card or black paper, to admit the passage of light, and to place small pieces of coloured gelatine behind them according to the position of the lines in the spectrum. A similar plan has since been suggested by the late Mr. T. C. Hepworth, who was one of the ablest of lanternists and practical photographers, and one of the most fertile in resource, and in devising means for meeting special wants and emergencies in both fields of labour. A 3¼ inch square of card or paper, thus prepared and bound up as a lantern slide between two ordinary cover glases, will be found useful in many cases as a ready means of illustration; and if dark lines drawn upon very finely ground glass, such as is used for the best focussing screens of cameras, or on a surface of colourless gelatine, be bound up with such a slide or caused to be projected upon the screen from the second lantern of a bi-unial instrument, the phenomena of absorption or Frauenhöfer lines may be graphically represented. This method, which has been suggested by Mr. Wright and others, of course requires very accurate registration, so that the dark line may coincide with the corresponding bright one, and it is obviously best that this should be done with a slide showing a continuous spectrum, so that the lines of elements not affected by the substance whose absorption is being demonstrated, should appear brightly upon the screen when the others are obscured.

Irradiation, or the apparent spreading or overflow of the light impression on the retina of the eye, has frequently been demonstrated by the writer and doubtless by many others, by the use of a slide one half of which is covered by black paper having a circular spot of about the size of a sixpenny piece punched out of it. On the other half of the slide, which is clear glass, the piece punched out is pasted, and the whole bound up with a covering glass in the usual way. When the slide is placed in the lantern and its image projected upon the screen, a bright spot on a dark surface and a dark one on a bright surface are seen, and the former appears so much larger than the latter that it is often difficult to convince an inexperienced observer that both are of precisely the same size, and would exactly cover each other if superimposed. The brighter the light employed the more effectually is the illusion produced.

Perhaps one of the most beautiful and striking experiments devised by Professor Tyndall was one designed to illustrate the crystalline structure of Ice. We are familiar with the variegated feathery crystals which are seen upon our window panes in frosty weather, due to the freezing of the condensed moisture from the air upon the cold glass, and perhaps with the beautiful though evanescent six-rayed stars of innumerable patterns which form snow flakes. But it is not equally easy to recognise the same crystalline structure in a solid block of clear ice.

Dr. Tyndall showed how to make this apparent upon the screen by the method of analysis. Placing a slab of the clearest and most transparent ice he could obtain in the path of the rays from the optical lantern, readily done with the open fronted arrangement already described, he caused the rays to come to a focus at a point in the interior of the ice slab, and as water both in the liquid and solid state absorbs a very large share of heat rays passing into it, the ice was gradually melted at and around the focal point. It is well known that water expands considerably on freezing or crystallizing (a fact responsible for the frequent bursting of our own water pipes in winter) and consequently that the water produced by melting must occupy a little less space than the ice did and leave a slight empty or almost empty space, which by this method of projection appears upon the screen to be star shaped, exactly the shape of the ice crystal which previously occupied it. This experiment carefully performed with very simple appliances and materials, will be found both effective and convincing.

To show the action of the Galvanometer on the deflection of the single needle Telegraph instrument, the most convenient form of apparatus to be used as a lantern slide is probably one with a small magnetic needle readily made from a piece of steel watch spring, and balanced horizontally on a pivot like a Dipping needle of the beam of a pair of scales, and having a small pointer made of a piece of fine wire or a narrow strip of writing paper, extending downwards from the fulcrum or point of suspension. The coils made from a few turns of coated copper wire may thus be wound round the upper part of the apparatus surrounding the horizontal needle, and not appearing upon the screen. When the electric current from a small battery is caused to traverse the coil the needle is deflected vertically like the scale beam when unequally weighted, and the pointer depending from it is seen, when projected upon the screen, to move to the right or left according to the direction of the current, actuated by a small pair of spring keys depressed by the operator's fingers alternately when it is desired to reverse the current.

If preferred, the magnetic needle may be placed upright and balanced on a pivot cemented to a glass plate in a slide frame faced by a second one to act as a covering glass, the needle working between them. In this case it will be found best to wind the coils a few times round both glasses on each side of the needle leaving a space between the two sets of coils to enable the latter to be seen. This arrangement is somewhat less easy to fit up than the other, and possesses no special advantage, excepting that the coils as well as the needle may be projected upon the screen and their action, or rather that of the current they transmit, explained.

W. H. Golding.

(*To be continued*).

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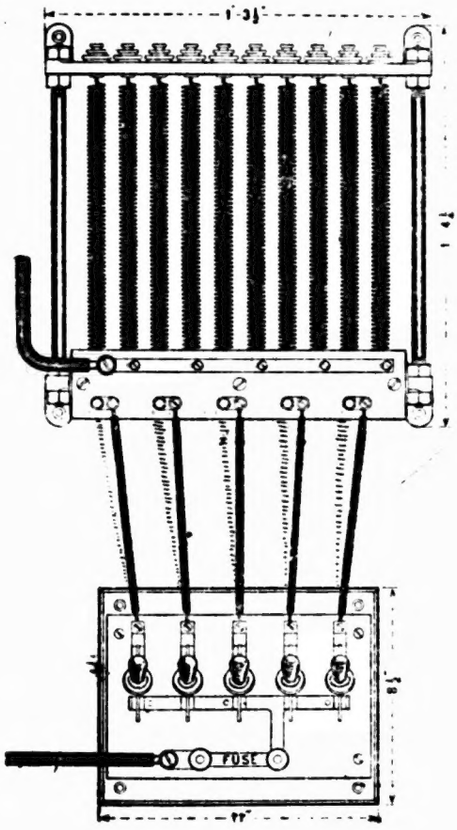

FIG. 1.

in giving illustrations of the apparatus herewith. The ideal rheostat is one in which the minimum wire in circuit gives the minimum current, and additional current, that is, increased illumination, is obtained by putting in more wire in parallel. This is exactly the condition fulfilled in the Warwick Co's instrument. The wire does not get hotter when more current is carried, although the illumination is increased. The resistance is quite a separate instrument to the switch, so that the former can be located as far away from the latter as circumstances demand. Thus the switch can be fixed in the operating chamber, in a position convenient for immediate handling; whilst the resistance may be placed outside the box, on the stage, or even outside the building altogether. At the same time the operator has complete control over the resistance by means of the switch. Figure 1 shows the resistance and the switch board in close proximity; whilst figure 2 shows the interior of the operator's room with the switch only within, the cable running upwards leading off to the resistance located at some remote point outside. The maker's advise that the resistance should be fixed in an upright position, with the terminals downwards, as shown in figure 1. This precaution is necessary to guard against possible damage being done to the cable by the heat rising upwards from the coils; which might happen if

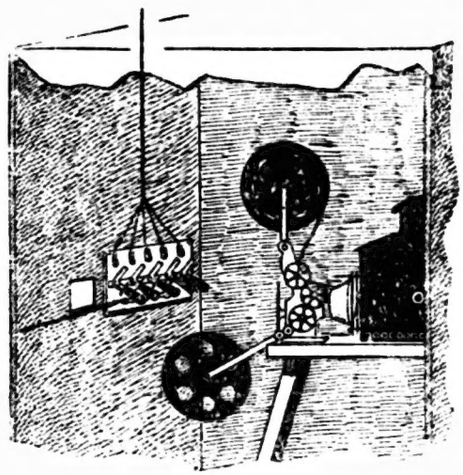

FIG. 2.

the frame was inverted with the cable leading from the top. Besides having the very important advantages named in the early part of this review, portability has also been taken into account in the designing of the framework. Thus, the resistance frame consists of two neat aluminium castings, connected together with steel stay rods and provided with fixing lugs. The resistance spirals are stretched between the frames with their ends fixed to porcelain insulators, and the terminals and bus bar are carried on a slate base mounted on one of the aluminium frames. A point that should prove of great assistance to the operator is that the wire may be connected in any promiscuous manner to the terminals, either at the switch or at the resistance. The coils of the resistance are wound in five sections, each capable of carrying 10 amps., and the controlling board is fitted with five switches, each to control one section, thereby allowing the current to be regulated to a nicety according to the number of switches closed. Two sizes are being issued, one to take 50 amps (in steps of 10 amps) on 100-110 volt supply, and the other to take similar amperage on 200-240 volt supply. We have had the pleasure of testing this new Rheostat and can vouch for the accuracy of all the claims set forth.

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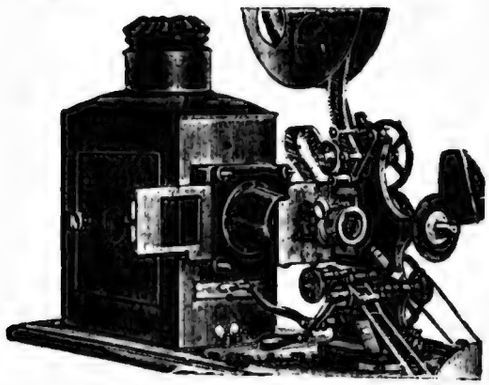

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Review of Latest Productions.

Urban-Eclipse.

This firm's films for the week include two fine natural subjects, the one illustrating some of the Native Dances of Australasia, and the other a railway run on the Riviera. The latter, like the magnificent picture of Venice noticed last week, is of stereoscopic quality. The picture opens with a view of a beautiful bay, with a rocky coast in the background, and as the train proceeds on its journey a delightful landscape is revealed. The camera was stationed in a carriage at the rear of the train, and in parts the carriages in front may be seen. A series of views of the outskirts of a town are met with and a particularly good conclusion to the subject shows sunset on the sea, the tinting and the shadows of the fishing craft on the water combining to make a beautiful effect.

The Australasian dances illustrated in the second film can hardly fail to amuse audiences, so grotesque are the costumes and antics of the performers, while the film has also a real educative value. Particularly striking are the Maori dances. In one part of the film the "Haka" is shown, the natives squatting in a row on the ground and indulging in what appear to be physical culture motions. The Poi Dance by Maoris shows a file of stalwart savages, who imitate to the best of their ability the grotesque movements of a sort of squad leader who stands in front. Another graceful dance is the Fijian Fan Dance, in which the performers are decked out with feathers and dance and turn with an agility which would not shame a trained ballet dancer. Perhaps the most striking of all those depicted is the Fijian War Dance, in which a number of stalwart savages prance threateningly, brandishing their clubs and spears, and bringing them together with a crash at intervals. After the mimic combat has waged for some time, one file falls to the ground, while each of the others advances in triumph and places his foot on the neck of the enemy he is supposed to have vanquished. The film concludes with a view of the famous Fijian fire walkers, a number of barefooted natives promenading on red hot stones without hurt.

"The Old Actor" is an Urban-Eclipse story film. The chief character has fallen upon hard times, and his money is all exhausted when we first make his acquaintance in the single room in which he lives with his sick wife and their two children. The landlady enters with a demand for the rent, which the old man cannot pay, and he is also obliged to refuse a parcel brought in by a messenger, for lack of money to pay the carriage. To meet his obligations the old man decides to pawn his coat, but his attempts to do so are unsuccessful; it is so ragged and worn that the pawnbroker will advance nothing on it and even the rag merchant will not give a few pence for it. In despair the old actor goes to a theatrical agent in search of employment, but though he meets many friends brimming over with good wishes, they do not give him any more substantial evidence of their regard, and thoroughly disheartened the old man goes down to the river with the intention of ending his sufferings. As he is about to jump into the water, however, he has a vision of his wife and children, and braced up by the knowledge that he has something to live for, he makes another attempt to secure some money by singing outside a cafe. He is successful beyond his expectations, for his voice attracts the attention of two gentlemen seated at one of the tables. They easily persuade the old man to enter a motor which stands at the curb, and carry him off to their office at an important theatre, where a contract is quickly signed which makes the actor a comparatively rich man. He receives some notes on account and returns with them to his garret, the curtain dropping on a happy family.

The Tempter is the story of two young men who are suitors for the hand of a lady. The latter is thoroughly mercenary and though she has given signs of favour to the younger man she quickly deserts him when the other shows that he is able to provide her with the more expensive presents. The rejected lover in despair seeks to win money at the card table, with which to win back the lady's affections, but as may be expected he loses what little he has. At this stage his rival tempts him by the offer of a large sum of money if he will steal the plans of a machine gun which his father, an inventor, keeps in the safe in his study. In the hope of being once more taken into the lady's favour he consents and takes the papers at night. His father and a friend enter the room as he leaves by the window, and the former, not imagining that his son is the thief, fires at the running man and brings him to the ground dead.

Walturdaw.

Walturdaw's have, as is usual with them, been very busy during the week taking topical subjects for presentation at the Palace Theatre. Their operators were present at the races at Hurst Park (Saturday) and Chester (Wednesday), and in each case secured good records of the principal events. They also issue a good comic this week entitled Paddy's Way of Doing It. The chief figure in this subject is an Irishman, who is engaged by a farmer to do odd jobs about the farm. His clumsiness causes endless amusement. He is first set to assist the maid in cleaning the windows, and duly fills a bucket with water, but it begins to pour out at a hole in the bottom. He remedies this by placing his finger in the hole and ascends a ladder with the bucket. When he is at the top, his master comes up with a horse, which he orders him to take to the stable. In his flurry Paddy withdraws his finger from the hole and drenches his master and the horse with water. Then he takes the horse to the stable, but does not remember to close the door until it has walked out again. His next escapade is in connection with an umbrella, which he takes from a hawker to show his master. He tries to take it through a door without shutting it, and, of course, succeeds in turning it inside out. At this stage he notices that the horse is free and takes it to the stable again, making it safe on this occasion by nailing a piece of wood on the door. After several other highly laughable incidents, Paddy is set to wood cutting, but while working away at a tree branch which overhangs a brook, he cuts it through and is precipitated into the water.

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Clarendon.

The latest number from this firm, entitled Mr. Jones Has a Tile Loose, illustrates a humorous situation arising from the neighbourliness of the friends of the chief character, a suburbanite who has mounted to the roof of his house to put his tiles in order, his wife having had a narrow escape with her life from one which has fallen to the ground. While Jones is on the roof, a workman takes away the ladder by which he ascended and the news of his misadventure spreads rapidly throughout the town, with the result that a huge crowd of acquaintances gather on the pavement, each with a ladder, and each determined to be the first to rescue the hero. The sight of his struggling friends throws Jones into a paroxysm of laughter, in the midst of which he rolls over the edge of the roof, arriving safely, however, amoung his anxious acquaintances who probably imagine that he has tired of the dispute and taken the quickest way to earth in impatience.

The Vitagraph Co.

This firm are to be congratulated on the masterly way in which they have staged Shakespeare's tragedy, "Macbeth" in their chief film for the week. The famous play contains many situations which lend themselves admirably to effective treatment in living picture form, and the company have made the most of them. Thus in the first scene, when the three "Weird Sisters" prophesy that Macbeth shall be King we

are shown him as in a vision, in the King's robes and crown. Another effective scene reveals Macbeth on his way to murder the King, the appearance of the dagger being cleverly represented. Then in order are pictured the other famous scenes of the play, culminating in Macbeth's death at the hand of Malcolm, the murdered King's son. Each scene is cleverly set, the costumes are accurate and the acting good and we shall be surprised if this does not prove one of the most successful of recent subjects.

Another well known story forms the subject of a further Vitagraph film this week. This is Dora, a Rustic Idyll, produced on Tennyson's poem. Dora loves the hero Will and is chosen for his wife by farmer Allen, the young man's father. Will, however, has alreapy fallen in love with Mary, the servant, and when he is asked to declare himself to Dora, says he is already married to Mary. The old man in a

rage turns his son and his wife away from the door and the next scene shows ten years after. Will's wife and son are seen in the street by Dora, who goes with them to the garret where Will lies dying, promising him at the last to take care of his wife and child, with whom on his death she goes to the old man's cottage. The latter at first refuses to have anything to do with the mother and son, but at last relents and a happy scene concludes the subject.

The remaining Vitagraph film is an extravagantly comic number entitled Dancing Legs. A young lady carrying a dress suit case is explaining to her parents that she is going to dancing school. Outside the house she meets a young gentleman acquaintance, to whom she imparts the same information. The young man looks after her admiringly, then suddenly decides that he will go there also. Arriving at the Dancing Academy the two pupils are instructed in a few steps by the Professor. Neither show any aptitude or ability and, thoroughly disgusted, the Professor grabs a huge knife with which he severs their bodies at the waist. The dismembered limbs continue dancing, finally disappearing through the lower part of the door. The upper part of the bodies move over and exit through the upper part of the same door. Through a strange accident the limbs get mixed; the female pupil getting the male legs and vice versa. Leaving the academy, the female pupil startles a policeman by her strange appearance. The girl returns to her home, scaring the servant almost to death. Mother and Father are also dumbfounded at the strange sight. Now, for the first time, the young lady sees her strange make-up and endeavours to "cover up," upsets some dishes and is chased out by the cook. Returning to the

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dancing school the policeman outside is just recovering from the sight of the strange-looking girl when the male pupil with the female "understandings" comes out and trips gaily away. The officer and a few bystanders follows to a saloon, which the dancer enters and calls for a drink. The crowd stand around poking fun at him and he glances down and sees the cause of all the merriment. He dashes out, followed by the mob and a little way down the road meets his fellow victim. The two go to the Professor, who explains it was all an accident, and places them in a cupboard. When they reappear they are of a natural appearance.

Williamson.

The difficult task of staging "Hamlet" so as to preserve the continuity of the narrative and at the same time include all the most famous scenes of the play, has been attempted successfully, in a film issued by this company. The film begins with the appearance of his father's ghost to Hamlet and his two companions. Hamlet, despite the remonstrances of his friends follows when the spirit (which is very cleverly represented in the film) beckons him. The figure leads Hamlet past a waterfall (a charming scene) to a rocky cavern and there reveals how he was killed by the man who had since succeeded him, a vision appearing against the black background showing the poison being poured into his ears. This vision determines Hamlet to seek revenge, but he first seeks corroboration of what he has witnessed by having the scene re-enacted before the King by a troupe of strolling actors. The obvious discomposure of the King confirms his suspicions. Following this we witness the killing of the eaves—dropping Polonius, the madness of Ophelia, the return of Laertes, the scene at the graveside, and last the duel between Laertes and Hamlet. Both are mortally wounded but before he expires Hamlet stabs the King. The subject is acted and staged throughout in masterly fashion and should be a feature in many programmes.

Hepworth.

One of the new Hepwix films illustrates Two African Industries. The first of these shows native potters at work. The clay is placed on a table kept revolving by continuous treadle work. The turning clay is rapidly manipulated by the potter, who models jugs, basins, &c., of the most attractive shape from it. The second industry is that of Egyptian inlaying, which is world renowned. Particularly good photography enables us to see the actions of the workers with great clearness. In cutting out the wood both hands and feet are brought into play, and intricate designs are filled in with wonderful accuracy and speed. Some very fine door work is shown nearing completion, a skilled workman applying the finishing touches before the camera.

Hepworth's also issue My Little Lady Bountiful. A child of rich parents, is having brought to her by the servants, all sorts of good things, which she has purchased to distribute to her poorer neighbours. The packages are placed in the roomy carriage, and at a humble country cottage she is greeted by a very old man, who hobbles to the door as the car stops. Alighting quickly, she walks by the side of the old man into the house, where, seating him in a chair, she shows him all the comforts she has brought along. The next scene has the sub-title, A Run on the Bank. At the bank hard by, large crowds begin to flock in and demand heavy withdrawals. The bank suspends payment, and the shutters are put up. In the quiet cottage all is peaceful for a while as the old man reads the paper. Presently, however, he gets very agitated and alarmed at the news of the bank smash, which he shows to the girl. In a moment she puts him back in his chair, kisses his forehead and dashes out Jumping into the motor she is soon racing home. She seeks out her father and explains to him the situation. Although her father at first puts her off, he is ultimately touched by his child's good heart, and determines to support the bank. Calling in his manservants, he takes them to his strong room and has a large number of bags of money brought up, and placed them in the car. The small girl, highly delighted, struggles in with a bag beside her father, and they drive to the bank. Taking the money inside, the manager is told of the resolution, and the doors are once again thrown open.

Gaumont.

The Gaumont Co. have an excellent subject in The Handy Man. A gentleman requiring a manservant goes to a registry office, and there meets a young fellow whom he thinks is a marvel, and he certainly is, for we see he has several fine qualities. To the great satisfaction of the gentleman, he finds he is an expert barber, a valet, a good musician, an excellent umbrella repairer, and shoe mender. Another of his qualities is that he is a practical dentist. But the gentleman is at last dished, for he finds his clever handy man's great speciality is burglary.

In Too Old to Work, old Tom is sacked because he is too old to work. He sets out tramping for work, and is arrested for begging. Being released, he goes tramping again, and is able to do the police a great service. He is accused of theft by his former master, but just in time the real thief is caught, and poor Tom is vindicated. A kind lady takes him in hand, and makes him her gardener, and old Tom finds he is not too old after all.

Uncle's Will is another clever subject Uncle draws up his will, and tells his two nephews the contents. He determines to find out their true character, so he prepares a dummy of himself and putting a rope round its neck, hangs it to the ceiling. The two nephews are told Uncle has hung himself, and the ruse answers splendidly, for Uncle finds out which is the true nephew, whom he makes his heir, while the false one is cut off without a shilling; other subjects this week issued by Gaumonts, are Jones and the Lamp-post, All through a Hat, Buying a House, and the Innkeepers Nightmare.

Walter Tyler, Ltd.

This firm issue an Eclair film entitled, The Bill Sticker Pasted. This is a comic of good quality. The interest is considerably increased by the fact that the scenes are laid in the busiest parts of Paris and we get a good ieea of typical Parisian characters. The hero of the piece (who is also ultimately the victim), is a Bill Paster, who partakes somewhat too freely at a Cafe. He does not, however, forget his duty. This is obviously to paste, and he does this with vigour. Unfortunately for him, however, he pastes the wrong things and the wrong people. First the bald head of an old gentleman at a Cafe appears to his distorted vision as a suitable hoarding. The result can easily be foreseen, the old gentleman runs after him, and others who become victims to the billsticker's pasting propensities soon follow. The chase is extremely spirited and full of comic incidents. Finally the billsticker is cornered and pasted securely to a wall by some of his own bills.

Pathé.

Pathe Freres issue no less than fifteen new films this week and among these it is safe to say that practically every showman will find something to his liking. The best is particularly strong in the comic line, and there is also a good selection of open air views. Among the latter is "French Peasants Fox Hunting," which shows the relentless way of extermination waged against the great enemy of the poultry yards. A number of peasants with their dogs gather at the mouth of one of the fox holes and the animal is quickly dragged out by the aid of a pair of long tongs and despatched by the dogs.

Another subject illustrates the Pera-Chicada Falls, Brazil, a beautiful picture. The current descends impetuously, throwing up a cloud of spray as it falls on the rocks. At places a cable is thrown over the torrent, forming a primitive bridge, over which the Brazilians pass by strength of arm.

A capital dramatic picture by this firm is entitled Don Juan. It opens with Don Juan's attempt to take the place of Don Luis, the latter being about to wed the Commander's daughter. He succeeds in overpowering and gagging the latter, but the lady kills herself rather than have anything to do with him. After this Don Juan turns his attentions to the sister of the dead girl, and persuades her to elope with him. He is pursued by the father, who demands the return of his daughter. Don Juan refuses, and kills the Commander. The concluding scene shows the retribution. Don Juan installs a statue of the Commander at a banquet, and the stone figure grapples with him and kills him.

The Little Savoyard is a pretty subject, which opens with a little chimney sweep on the way to Paris, where he fondly believes he will find riches and happiness. After walking some distance he sinks down exhausted by the road-side and falls asleep, to be visited by a dream, in which a beautiful lady descends from a motor-car and leads him to a magnificent house, in future to be his home. He awakes from this dream of bliss to find that he is still on the hard damp road, but his dream is soon partially fulfilled. A peasant woman carries him off to a farm near by, where plenty of good fare is waiting, and where everybody is so kind, that the little pilgrim decides to abandon his idea of going to Paris.

Among the remaining Pathé films are Troublesome Theft (Comic), Beatrice Cenci (Dramatic), The New Maid (Comic), Grandfather's Pills (Comic), Ragpicker's Daughter (Dramatic), It Served Him Right (Comic), A Family of Cats, A Primitive Brickfield (Industrial), and In a Submarine (Dramatic).

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